

Bach and the Fusion of National Styles

Start date	7 June 2019	End date	9 June 2019
Venue	Madingley Hall Madingley Cambridge		
Tutor	Dr David Ponsford	Course code	1819NRX035

Director of Academic Centres Sarah Ormrod

For further information on this course, please contact Head of Academic Centre Administration, Zara Kuckelhaus
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To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Dr David Ponsford is an organist, harpsichordist, conductor and musicologist, and an authority on keyboard music of the 17th and 18th centuries. An exhibitioner at Emmanuel College, Cambridge, he studied organ with Peter Hurford, Lionel Rogg and Piet Kee, and harpsichord with Kenneth Gilbert and Gustav Leonhardt. On graduating from Cambridge University, he was appointed Assistant Organist at Wells Cathedral. Later he was awarded a PhD at Cardiff University for his dissertation on French Baroque organ music, having studied with Professor Peter Williams. For 17 years he was Associate Lecturer at Cardiff University where he ran courses in Performance Practice, Notation & Editing, and was Conductor of the University Chamber Orchestra and the University Choir. He also taught organ and harpsichord at Bristol University. He has recorded for ASV, Gaudeamus, Hyperion, Riverrun, NPC and Guild, and in 2004 was awarded a Leverhulme Research Fellowship. His edition of Biber's Mystery Sonatas was published by Ut Orpheus, Bologna, in 2007, and he is the author of 'French Organ Music in the Reign of Louis XIV' (Cambridge University Press, 2011; paperback edition, 2017). Subsequently, he was invited to record a series of CDs of French Baroque organ music on historical organs in France, of which the first six have now been released to critical acclaim. His new edition of the *Livre d'orgue* by Nicolas de Grigny is now in production by Ut Orpheus, Bologna.

For further details, see his website: www.DavidPonsford.org

Course programme

Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00	Dinner
20:30 – 22:00	Session 1 Introduction to the concept of JS Bach's music as a fusion of national styles; biographical evidence, and the scope of Italian, French and German influences on Bach as a young composer. Known items in Bach's library, copies and arrangements.
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	Session 2 Italian styles: Frescobaldi, Corelli trio sonatas, Vivaldi concertos arranged by JS Bach; the importance of ritornello form.
10:30	Coffee
11:00 – 12:30	Session 3 French styles: organ – de Grigny, Raison; harpsichord – Dieupart, François Couperin; French overtures; the Dresden encounter with Marchand. JSB's harpsichord suites and partitas.
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	Session 4 North German style: Stylus Phantasticus, Froberger, Weckmann, Buxtehude, Bach toccatas.
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:30	Session 5 Harpsichord recital: music by Buxtehude, Vivaldi, Couperin and Bach, to demonstrate the range of national styles within the harpsichord repertory.
21:30	Terrace bar open for informal discussion

Sunday

07:30 Breakfast

09:00 – 10:30 Session 6

JSB's orchestral concertos, Brandenburg Concertos, Clavierübung Part 2 – the Italian Concerto & French Overture.

10:30 Coffee

11:00 – 12:30 Session 7

French and Italian styles in selected cantatas; analysis of selected organ works containing an intentional mix of national styles.

12:45 Lunch

The course will disperse after lunch

Course syllabus

Aims:

To understand the various international styles used by JS Bach in order to forge his unique personal style of composition. To this end, an examination of French, Italian and north German styles will be undertaken in order to understand the historical context of Bach's music. This will lead to greater perception of the stature of Bach's chamber, vocal, orchestral and keyboard works. This will also enable students to develop objective ideas for performance practice and interpretation of Bach's music either as a performer or as an active listener.

Content:

Known biographical information and context of Bach's awareness of French, Italian and north German styles, including known facts of Bach's own musical library, contacts with French performers, and music that one can surmise that Bach knew.

Analysis of north German style: stylus phantasticus as transmitted via Frescobaldi to Froberger, Weckmann, Buxtehude to Bach.

Buxtehude's preludia for organ & harpsichord.

The French styles: Lully orchestral overtures, harpsichord idioms of D'Anglebert, Dieupart, F. Couperin and Rameau, organ styles with reference to de Grigny, Du Mage, Raison.

Italian concertos: Vivaldi's *L'estro armonico* and their arrangements by Bach for organ and harpsichord.

Ritornello form and its development in the solo concertos and Brandenburg Concertos, and in chamber music.

Case studies of Bach's cantatas, keyboard, vocal and orchestral music tracing the various national styles.

Concert of relevant harpsichord music by Buxtehude, François Couperin, Vivaldi, as well as JS Bach.

Presentation of the course:

Listening to lectures and taking part in discussions.

Listening to both live and recorded music, studying scores.

Learning to listen with intelligence (as opposed to passive 'hearing').

Taking notes and understanding relevant stylistic, musical and performance-practice concepts.

As a result of the course, within the constraints of the time available, students should be able to:

1. Show an understanding and be able to recognise marked differences between French, Italian and German styles within a selection of Bach's compositions: concertos, cantatas, organ and harpsichord music.
2. Understand more about Bach's compositional methods, using this knowledge to learn more about performance practices and interpretation.

3. Demonstrate through participatory discussion a greater understanding of the historical/musical context of Baroque music, and the place and stature of JS Bach in particular.

Reading and resources list

Listed below are texts that might be of interest should you wish to supplement your learning on the course. Any essential reading is marked with an asterisk *

Author	Title	Publisher and date
Peter Williams	Bach: A Musical Biography	Cambridge University Press, 2016
Christoph Wolff	Bach: The Learned Musician	Oxford University Press, 2001

Website addresses

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 30 May 2019